

Pragmatic Functions of *Yobikake Kandōshi* Used by the Character Haruka Sakura in the Anime *Wind Breaker*

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ABSTRACT

The purpose of this research is to examine the use of *Yobikake Kandōshi* in the dialogue of Haruka Sakura in the anime *Wind Breaker*. *Kandōshi* is an interjection of Japanese origin that is used to convey emotions, responses, and/or calls to the interlocutors in a communication process. The purpose of this research is to identify the forms of *Yobikake Kandōshi* used by Haruka Sakura and analyze the pragmatic use of *Kandōshi* based on the context of the utterances. The research method of this study is qualitative research using a descriptive method. The data source of this research is the dialogue of Haruka Sakura in the anime *Wind Breaker*, particularly episodes 1-5. The data collection method of this research is the observation method by applying Simak Bebas Libat Cakap (SBLC) techniques and note-taking. The data analysis method of this research is based on Yule's (1996) pragmatic theory and Leech's (1993) speech situation framework. The results of the research showed that three forms of *Yobikake Kandōshi* are used by Haruka Sakura in her dialogue in the anime *Wind Breaker*. The three forms of *Kandōshi* are *oi*, *hora*, and *yo*. The most dominant form of *Kandōshi* is *oi*, which is used to attract the attention of the interlocutors in an informal communication process. *Yobikake Kandōshi* also have several pragmatic functions, such as expressing annoyance, giving commands, asking for explanations, greeting the interlocutors, and provoking opponents in a confrontational communication process. The use of *Yobikake Kandōshi* indicates that *Kandōshi* is not only an attention-getting device but also a significant device for the expression of the attitude and emotions of the speaker in a communication process.

Keywords: *Kandōshi*, *Yobikake*, *Pragmatic*, *Anime*, *Wind Breaker*

INTRODUCTION

Language is the main tool used by humans to convey ideas, emotions, and attitudes in social interactions. As a tool of communication, language is always evolving in accordance with the needs of language users. It is not only a tool of communication in daily interactions but is also associated with the identity and ways of thinking of language users (Hidayati et al., 2022).

One of the forms of language use that clearly illustrates the direct association between the language user's emotions and language communication is the use of interjections. The term "*Kandōshi*" is used in Japan to refer to a form of language consisting of words used by a language user to convey feelings towards another person in a communication process (Sudjianto & Dahidi, 2004, in Asilah & Haryanti, 2023). It is a form of language that can stand independently in a language communication process and is commonly used in language communication due to its direct association with the language user's spontaneous expressions (Muflih & Masrokhah, 2024).

Kandōshi is a form of language characterized by a unique feature in that it can stand independently in a language communication process without necessarily requiring a complete sentence structure. According to Iwabuchi in

Wardany (2022), *Kandōshi* refers to a form of language that directly represents a language user's emotional state during a communication process. As a result, *Kandōshi* is commonly used in language communication as a spontaneous response to a given event or situation in a language communication process.

In pragmatic studies, the meaning of a particular utterance is not only determined by its language form, but its use in a particular context of language is also taken into consideration. Yule (1996) defines pragmatics as a study of meaning which is communicated by a speaker and received by a hearer in a particular context of communication. Therefore, in analyzing *Kandōshi*, its use cannot be separated from speech situations in which relationships are established.

Among the *Kandōshi*, *Yobikake Kandōshi* is commonly found in Japanese discourse, which is used to attract a person's attention before conveying a message. Takano, as mentioned in Fauzah et al. (2022), defines *Yobikake Kandōshi* as a type of interjection used to initiate interaction by directing the interlocutor's attention to the speaker.

The occurrence of *Kandōshi* in Japanese discourse can be identified in Japanese popular media, such as anime. Anime is not only a medium of entertainment, but its occurrence in Japanese discourse is a representation of Japanese language in various contexts of emotion and society. In previous studies, *Kandōshi* in anime, which is a type of audiovisual media, are found to express meanings such as surprise, agreement, calling, and answering, which are typically found in character dialogues (Ghifari & Hidayati, 2024).

One anime that shows expressive language use is *Wind Breaker*. This anime illustrates the lives of high school students who are in conflict with each other due to their respective groups, which results in dialogues that are mostly confrontational in nature. The main character of this anime is shown as a firm, spontaneous, and straightforward person in expressing his views and thoughts.

These qualities can be observed in the way he uses different forms of *Kandōshi* in everyday conversations. The use of different forms of *Kandōshi* such as *oi*, *hora*, and *yo* in the dialogues of the main character is not just limited to calling people; there are pragmatic implications associated with these words.

While there has been research on *Kandōshi* in different forms of media such as movies, dramas, and video games, there is limited research on the pragmatic implications of *Kandōshi* in anime having a confrontational context in dialogues. Therefore, this research aims to analyze the pragmatic implications of *Yobikake Kandōshi* used by a character named Haruka Sakura in the anime *Wind Breaker*.

This research aims to identify different forms of *Yobikake Kandōshi* used by the main character in the anime and analyze their pragmatic implications based on the context in which they are used in a dialogue.

LITERATURE REVIEW

In language studies, the meaning of a particular utterance cannot be accounted for by referring to the language used alone, but also by referring to its social context and communication situation. The branch of linguistics which deals with this relationship between language and its situation is called pragmatics. Pragmatics, according to Yule (1996), is the study of meaning communicated by a speaker and received by a hearer on the basis of a particular communication situation.

According to Leech (1993), the interpretation of a particular utterance is heavily influenced by various features of a speech situation, which include the speaker, the hearer, the speech context, the purpose of communication, and the relationship between participants, among other features. All these features explain why a particular utterance can have different meanings despite having similar language forms.

In Japanese linguistics, words are classified under different grammatical forms, which are referred to as *hinshi*. Sudjianto and Dahidi (2004, in Asilah & Haryanti, 2023) classified Japanese word forms into two broad word classes: *Jiritsugo* and *Fuzokugo*. *Kandōshi* words fall under the category of *Jiritsugo*, which are words that can stand alone and express a complete meaning without any other grammatical element.

Kandōshi are interjections used to express emotions, responses, or calls to a particular individual. *Kandōshi*, according to Iwabuchi (in Wardany, 2022), are common in Japanese communication situations due to their spontaneity and close relationship with the speaker's emotional state.

Takano (in Fauzah et al., 2022) indicates that *Kandōshi* words are classified under different types according to their functions. One type of *Kandōshi* interjections is *Yobikake Kandōshi*, which are interjections used to call a particular individual's attention.

In the previous studies on the use of *Kandōshi* in various media, it can be seen that the studies were carried out extensively. From the research carried out by Kandou et al. (2022), which focused on the use of *Kandōshi aisatsu* in the anime *Hyouka*, it can be seen that interjections can be used as greetings, salutations, and social interactions in the conversation between characters.

In addition, the research carried out by Muflih and Masrokhah (2024), which focused on the use of *Kandōshi* in the YouTube channel, shows that the meaning of one type of *Kandōshi* can change depending on the context of the speech situation and the social relationship between the speaker and the interlocutor.

Another research carried out by Ghifari and Hidayati (2024), which focused on the use of *Kandōshi* in the anime *Jujutsu Kaisen*, shows that *Kandōshi* can be used to perform different functions such as expressing surprise, making a response, calling someone, and showing agreement. It can be seen that the meaning and function of *Kandōshi* are greatly influenced by the context of the conversation.

In the context of the anime, which is one of the audiovisual media, it can be seen that the visual and auditory factors, such as the expression on the character's face, the tone of the voice, and the situation depicted in the story, can affect the pragmatic meaning of the utterances produced by the characters (Haryanti & Nurlatifah, 2018).

Therefore, the analysis of the use of *Kandōshi* in the anime can not only show the linguistic structure of the Japanese language but also show the way language is used to describe the characters, the way characters feel, and the way the social relationship is depicted in the story.

METHODOLOGY

The research design of this study is qualitative research with a descriptive method of analysis. The reason for selecting qualitative research is based on the purpose of the research to examine the use of *Yobikake Kandōshi* based on its use in the dialogue of Haruka Sakura in the anime *Wind Breaker* in depth.

Sugiyono (2013) explained that qualitative research is conducted to gain an understanding of social and/or linguistic phenomena naturally and that the researcher is the primary instrument in the process of data collection and analysis. In this research, the researcher is the observer of the data collected.

The source of data for this research is the dialogue of Haruka Sakura in the first season of the anime *Wind Breaker* episodes 1 to 5. The episodes were selected based on the dialogue of the characters in the initial episodes of the anime, which showed the interaction of the main character and other characters in different situations of dialogue, ranging from simple dialogue to conflict between the characters and other individuals.

The data collection of this research is conducted by the observation method of Simak Bebas Libat Cakap (SBLC), which is a research method of observing the use of language without directly taking part in the dialogue being observed and studied by the researcher.

The data collection process of this research is conducted in several stages:

- 1) The researcher watches the anime *Wind Breaker* episodes 1 to 5 several times.
- 2) The researcher identifies the dialogue of the characters containing *Yobikake Kandōshi* in the dialogue of Haruka Sakura.
- 3) The researcher records the utterances of the character containing *Kandōshi* and the time of utterance in the episodes of the anime.
- 4) The researcher also identifies the context of dialogue accompanying the utterances of the character.

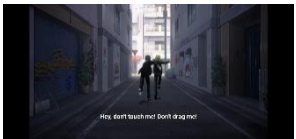
The data collected is analyzed by the pragmatic theory of Yule (1996) and the speech situation framework of Leech (1993).

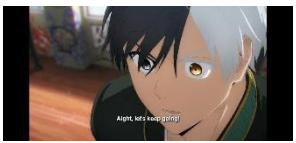
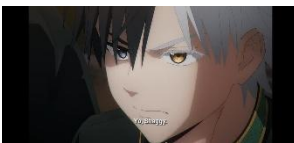
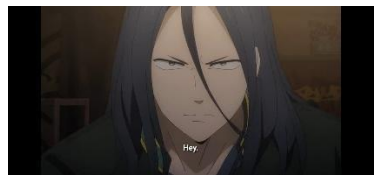
DISCUSSION

The analysis of the dialogue of the character Haruka Sakura in the anime Wind Breaker revealed that not only does the use of *Yobikake Kandōshi* function as a call, but also that various pragmatic functions exist, particularly those concerning the context of conversation and the relationship of the speaker with the interlocutor. The findings of the use of *Yobikake Kandōshi*, as revealed in this study, are shown in Table 1 below.

No.	1	2	3
Episode	Ep 1 (08:46-08:55) 	Ep 1 (15:07-15:39) 	Ep 2 (03:58-04:18) 
Kandōshi	おい	ほら	おい
Japanese Utterance	桜遥：おい、じいさん。 荷物忘れてんぞ。 山じいさん：これは大変だ。	誰かのために何かしても、ろくなことになれねえじゃねえか。 ほら見ろ。だから他人に構うもんじゃねえんだ。 本当に俺、何やってんだ？ 何がしたいんだ？	楡井秋彦：それに何ですか？何ですか？その髪に、その目。 桜遥：なんで？ 楡井秋彦：ストレスですか？大変ですね、若いのに。 桜遥：え？ストレス？ストレス？ 橘ことは：(笑) 桜遥：おい、おい。 橘ことは：ごめん、ごめん。
Speaker	Sakura	Sakura	Sakura
Interlocutor	Yama Jiisan	-	Kotoha
Speech Situation	Sakura notices an old man leaving his belongings behind.	Sakura feels annoyed after helping someone.	Kotoha laughs at Sakura's hair.
Type of Speech Act	Directive	Expressive	Expressive
Pragmatic Function	Attracting attention to inform the interlocutor about the forgotten belongings.	Emphasizing feelings of annoyance or frustration.	Expressing annoyance or dislike.

No.	4	5	6
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Episode	Ep 2 (05:52-06:00)	Ep 2 (15:11-15:17)	Ep 2 (16:57-17:15)
			
Kandōshi	おい、ちょっと	おい	おい
Japanese Utterance	橘ことは：どうした？ 楡井秋彦：もうこんな時間だったんですね。ことはさん、俺行くですね。 橘ことは：あれ？いつもの朝ごはん食べていないの？ 桜遥：おい、ちょっと待て。 楡井秋彦：今日は制服見せに来ただけなんです	楡井秋彦：さあ、学校はこっちですよ。 桜遥：おい、触るな！引っ張るな！人の話を聞け！	桜遥：クラス分けくらいでそんなはしゃぐなよ。誰となつたって一緒だろ？ 楡井秋彦：何言ってるんですか、サクラさん。誰と一緒にになるか、めちゃくちゃ大事。 桜遥：は？なんだよ。 楡井秋彦：うそ、やばい。 桜遥：おい、何？ 楡井秋彦：マジか？
Speaker	Sakura	Sakura	Sakura
Interlocutor	Nirei	Nirei	Nirei
Speech Situation	Nirei tries to leave Sakura.	Nirei pulls Sakura toward the school.	Sakura responds to Nirei's reaction regarding the class division.
Type of Speech Act	Directive	Directive	Directive
Pragmatic Function	Stopping the interlocutor's action.	Rejecting the action and ordering the interlocutor to stop.	Requesting an explanation or information.

No.	7	8	9
Episode	Ep 3 (03:46-03:52)	Ep 4 (11:14-11:19)	Ep 5 (07:44-08:00)
			

<i>Kandōshi</i>	ほら	よ	おい
Japanese Utterance	なんだよ、いいとこなの に邪魔しやがって。 何してんだ、こいつら 。 ほら、続きやんぞ！	十亀条：やあ、オセロ君 。さっきぶり。 桜遥：よ、もじゃもじゃ 。	桜遥：おい！ お前とはまだ決着ついてねえ んだ。 だが、こんなダセえ奴らに負 ける奴とは二度とやりたくね え。 おい、聞いてんのか？ 負けんだよって言ってんだよ ！
Speaker	Sakura	Sakura	Sakura
Interlocutor	Nirei	Nirei	Nirei
Speech Situation	The fight briefly stops	Sakura meets Togame again.	A confrontation occurs between Sakura and his opponent.
Type of Speech Act	Directive	Directive	Directive
Pragmatic Function	Encouraging or challenging the interlocutor to continue the action.	Greeting the interlocutor.	Provoking or challenging the interlocutor.

The analysis of the dialogues of Haruka Sakura in the anime *Wind Breaker* revealed that the use of *Yobikake Kandōshi* not only functions as a call but can also have other pragmatic functions depending on the context of the utterance and the relationship between the speaker and the person being spoken to. The results of the usage of *Yobikake Kandōshi* in this study are shown in Table 1.

From the results obtained in this study, there are three kinds of *Yobikake Kandōshi* used by the character Haruka Sakura, which are *oi* (おい), *hora* (ほら), and *yo* (よ). The most used form of *Yobikake Kandōshi* in the dialogues of Haruka Sakura in the anime *Wind Breaker* is *oi* (おい). This form of *Yobikake Kandōshi* is used by Sakura in informal conversations to call someone, get the attention of the person she talks to, or to show dissatisfaction with the person she talks to. The most used form of *Yobikake Kandōshi* in the dialogues of Haruka Sakura in the anime *Wind Breaker*, which is *oi* (おい), indicates that the character Sakura in the anime *Wind Breaker* is direct, assertive, and confrontational in communicating with other characters.

The *Yobikake Kandōshi* used by Sakura not only functions to get the attention of the person she talks to, but there are other functions depending on the context in which it is used. The *Yobikake Kandōshi* used by Sakura can function to show feelings of annoyance or frustration, for example, when Sakura feels bothered or disagrees with what the person she talks to does. The *Yobikake Kandōshi* used by Sakura can function to issue a directive, for example, when Sakura orders the person she talks to to stop what he or she is doing or to ask for clarification from the person she talks to.

On the basis of the data provided, there are three types of *Yobikake Kandōshi* used by the character Haruka Sakura, namely *oi* (おい), *hora* (ほら), and *yo* (よ). The most common type of *Yobikake Kandōshi* in this dialogue is *oi* (おい). This type of interjection is generally used by Sakura in a casual conversation to call a person, get a person's attention, or express his dissatisfaction with the other party in a conversation. The high occurrence of *oi* in this dialogue indicates that Sakura's manner of communication is straightforward, confident, and generally confrontational.

Apart from its use as a getting-the-attention interjection, *Yobikake Kandōshi* used in this dialogue by Sakura have other pragmatic functions, such as expressing annoyance or frustration, for example, when he feels disturbed or disagrees with the action performed by the other party in a conversation. Another pragmatic function of *Yobikake Kandōshi* in this dialogue is a directive speech act, for example, when he commands another party in a conversation to stop doing something.

The occurrence of *hora* (ほら) in this dialogue indicates a different pragmatic function of *Yobikake Kandōshi*, namely encouraging action, for example, when he challenges another party in a conversation to keep fighting, or calling another party's attention to a certain action performed in a situation. On the other hand, the occurrence of *yo* (よ) in this dialogue indicates a pragmatic function of *Yobikake Kandōshi* as a marker of expression or a casual greeting in a conversation.

The results of this study align with the findings of Ghifari and Hidayati (2024) regarding the context-dependency of interjections in anime discourse. Both studies identify the forms *oi* (おい) and *yo* (よ) as essential *yobikake* used for attracting attention and greeting. However, there are significant differences in the variety of forms and their pragmatic depth. While Ghifari and Hidayati (2024) identified *nee* (ねえ) and *yaa* (やあ) as common *yobikake* in *Jujutsu Kaisen: Season 2*, this research finds that Haruka Sakura frequently uses *hora* (ほら) as a form of *yobikake* to challenge or encourage action a form not categorized as *yobikake* in the attached journal. Furthermore, while Ghifari and Hidayati (2024) focus on semantic and lexical functions, this study reveals that in a confrontational context like *Wind Breaker*, *yobikake kandōshi* carries heavier pragmatic functions such as provoking opponents and expressing sharp annoyance. The high dominance of *oi* in Sakura's dialogue, compared to the more distributed variety in *Jujutsu Kaisen*, underscores how a character's specific personality and social environment directly dictate the choice of interjections, supporting the theory by Muflih and Masrokhah (2024) that social relationships play a central role in determining the meaning of *kandōshi*.

CONCLUSION AND RECOMMENDATION

Thus, based on the analysis of *Yobikake Kandōshi* used in the dialogue of Haruka Sakura in the anime *Wind Breaker*, it can be concluded that *Kandōshi* play a significant role in pragmatic meaning construction in discourse interaction. This study identified three forms of *Yobikake Kandōshi* used by Haruka Sakura, which are *oi*, *hora*, and *yo*. From these three forms, *oi* is found to be dominant in its usage in the dialogue. The dominant usage of *oi* in *Yobikake Kandōshi* indicates that Haruka Sakura is a straightforward, assertive, and confrontational type of person in interacting with other people in discourse interaction. *Yobikake Kandōshi* in the dialogue of Haruka Sakura are not only used as attention-getting devices, but they are also used to express annoyance, give commands, ask for explanations, encourage people, greet people, and provoke opponents in a conflict situation.

The result of this study indicates that the meaning of *Kandōshi* in discourse interaction cannot be understood solely from its linguistic form, but its meaning must be analyzed in terms of its communication context involving a speaker, a hearer, and a situation in which they are interacting. This study, moreover, indicates that anime, which is a type of popular media, can be a significant source in investigating the usage of Japanese language in a more natural communication situation, where various expressions of language are presented through dialogues of characters in the anime. Further studies are recommended to expand the scope of analysis in investigating other forms of *Kandōshi*, such as *Kandōshi* in the form of a response or emotional expressions, in order to provide a broader understanding of *Kandōshi* usage in Japanese language discourse interaction. Further studies are also recommended to use other data sources, such as other anime, other Japanese dramas, or other films, in order to provide a broader understanding of *Kandōshi* usage in Japanese language discourse interaction.

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